

# *Sets* inOrder <sup>25¢</sup>

## SQUARE DANCING: IN WASHINGTON STATE



MAY 1950

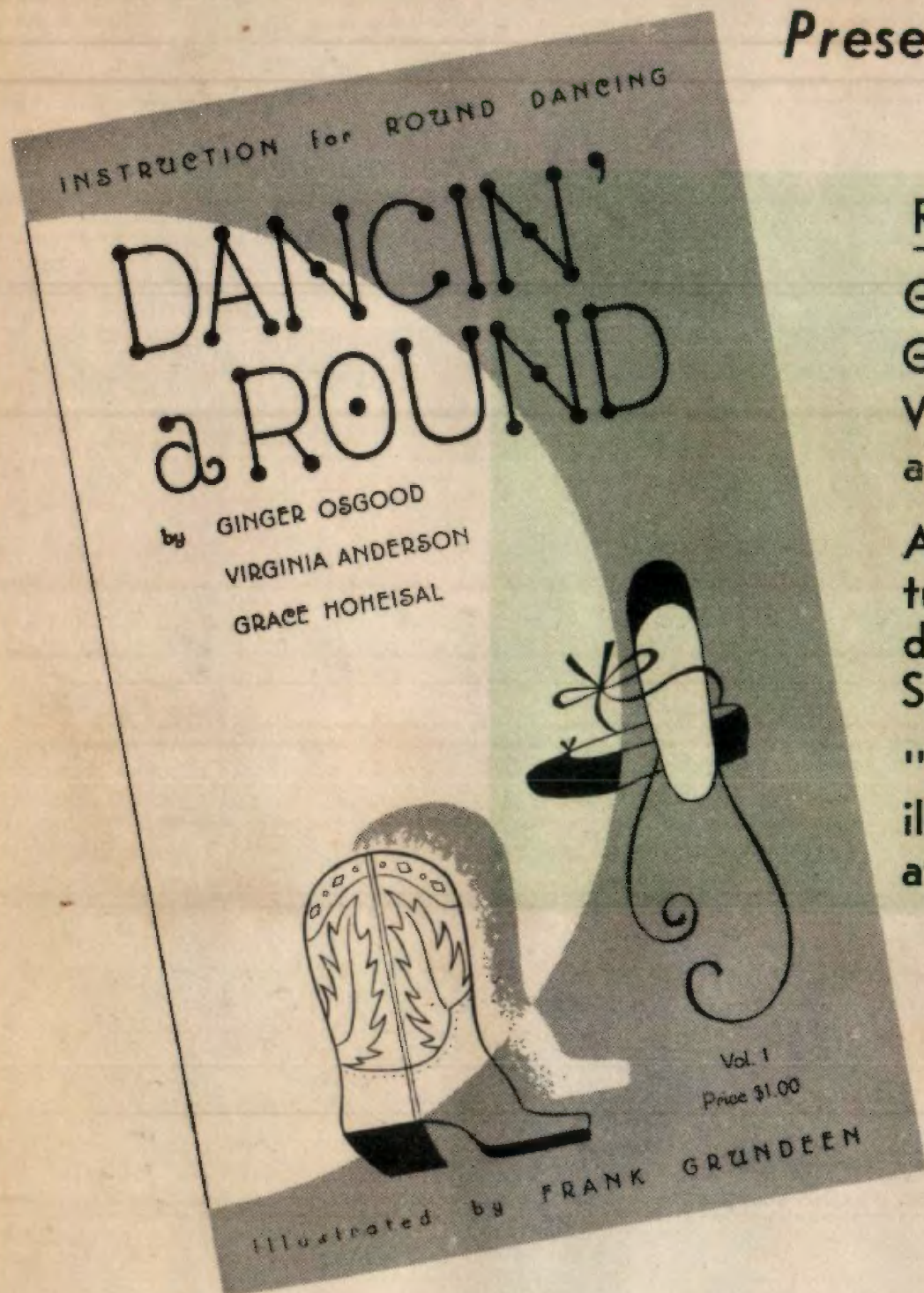
VOL. II  
NO. 5

*The Magazine of Western Square Dancing*



# Your Square Dance Publisher

Presents for your Square Dancing Library



Round Dances written by Square Dancers for Square Dancers

Ginger Osgood: Wife of Bob Osgood—Caller.

Grace Hoheisal: Wife of Jack Hoheisal—Caller.

Virginia Anderson: A leading square dancer and dance authority.

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**Sets in Order**

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LOS ANGELES 48

**P.S.—Watch this page for announcements of new books as they appear.**



# GOT A FAVORITE DANCE YOU WANT RECORDED?

**M**OST every Square Dancer has a Square or Round Dance that's kinda' "tops" with him and he'd like nothing better than to have a record of it to listen to at home. Chances are that with the tremendous number of records coming out from all the different record companies, your record is already available at the "Record Square." Just in case it isn't, be sure to let us know your requests. We save 'em up and send them to the recorders and, if the custom of the past holds out — you'll have your record soon.



## HERE'S AN INVITATION

May 13 at 2 P.M. will be the 1st of our Saturday afternoon "Round Dance Days" at the Record Square. Be our guest while we go over "Swingola" and the Waltz. Ginger'n Bob Osgood will do the coaching.



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462 N. ROBERTSON BLVD.

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LOS ANGELES 48





# Sets in Order

**VOL. II No. 5**

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the general enjoyment of all.

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# The WASHINGTON STORY



THE snow outside is piled several feet against the walls and fences. A sharp wind is blowing and the thermometer says 16° below zero. It's a good night to stay home and keep warm by the fireplace, that is, it's a good night to stay home for everybody but "dern fools and square dancers."

Despite the recent bleak winter, square dancing has just completed its greatest period of growth and progress in the various sections of the State of Washington in our country's beautiful Northwest.

The story of square dancing in Washington is a story so typical in many ways of our other states. It is blessed with strong and ambitious leaders, those with visions of Washington's square dance future, who have pulled the activity out of the lonely and hidden halls, and placed it where today the public tries almost in vain to get its fill.

As in the case of many other states, square dancing had its place as one of the major pioneer activities in that area's early settlement. Today's square dancers remember tales their parents and grandparents told them of the early "hoedown" sessions. The farmers and grange members of the state receive the credit for keeping the activity alive over the period of the past 40 years.

Nobody knows exactly who to credit for the rekindling of the activity on a large scale basis. Some folks say that some fourteen years ago Mr. and Mrs. Thad Byrne of Spokane acciden-

tally stumbled into a square dance while stranded out of town and brought back with them the enthusiasm and fun. The first local square dance group in that area was formed in the Lewis and Clark High School, with an initial membership of 22.

A bit earlier than this Bob Hager is credited with introducing square dancing into the schools of Tacoma, Washington. It was strictly "lone wolf" activity for those interested in the early stages of the game. Then the fun began to take hold. More leaders, teachers and callers took their training from the few who pioneered and up to and during the war, the activity continued to grow.

No one dreamed of the explosion of square dance activity that was to head for the state during the early portion of 1948. Visits from out-of-staters brought in new material and a new challenge. Dr. Lloyd "Pappy" Shaw and his kids had only to make an appearance before the already dance conscious Washingtonians and the epidemic was in full swing. Herb Gregger-son with his institutes added impulse and other leaders within the State took up the pace.

"Red" Henderson, Spokane; Al Parker, Seattle; Lee Katke in Spokane, the McConnaughays in Wenatchee, Mildred Wohlford and Mrs. H. H. House in Pullman, Washington; Grace Houghton, Walla Walla; Walt Bartholomew in Otis Orchards, the Nelsons and the Curtises and the Lloyds in Seattle, all added their part.

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EDITOR'S NOTE: To the dozens of square dancers in the state of Washington who made this article possible through their letters and filling out the 2 page questionnaire sent to them, "Sets In Order" is indeed grateful. The response was overwhelming and the picture gained through the study of all the material received certainly indicates a clear cross section of the thinking of the state. We thank you.



Largest single move in the activity was the formation of a folk dance federation in the State of Washington. Headed by Al Parker of Seattle, a pupil of Shaw's Colorado Institute, the Federation took the job of gathering up the loose ends and helping out where a hand was needed to get the square dance ball rolling.

Following Parker as the second President of the Federation came another hard worker, Rev. Donald Mills, whose untiring efforts as the group's leader forged the state into an even stronger bulwark of dancers.

As might be expected in an area so large and widespread, the problems were many. Looming largest among the trials and tribulations was the split of styling in different areas. The style as shown by Shaw and his pupils became confusing for those in areas taught the "Texas" style, by Herb Greggerson. As a result, each area has its peculiarities and those strongly-needed and much-hoped-for complete standardizations of style for the State still seem off in the future.

According to Tacoman Bob Hager, "Spokane promenades with their arms in front, right hand on top. When they do a right and left through, they really join right hands. Seattle promenades in most of their clubs with the Var-souvienne position. Sometimes," says Hager, "as I watch a short man and a tall lady using this position, I think what a fine business venture manufacturing stilts would be, and what a boon to the lumber industry in our great Northwest."

As for the Do-Si-Do, much of the area uses the Northern Do-Si-Do, (ladies passing left shoulders, men left to partner, etc.) when only two couples are involved, then switches to the Texas Do-Si-Do automatically when there are three or more couples. In some areas the call for this latter is given as Do-Pas-O. In others, only the "Do-Si-Do" command is used.

The step used for the swing in some parts of the state is the walk around attributed to the influence of Pappy Shaw's Institute. Some groups use the two-step Texas style, others a combination two-step and walk, and some the buzz step turn. The position for the swing also varies in the state. Some areas have adopted a modified European folk dance form of swing position, with the man and lady's left hand joined across in front of them, the man's right hand on the lady's left shoulder, and the lady's right hand either on her skirt or around the man's waist. For the most part, however, the

swing position is the normal one with the man and partner standing right side to right (facing in opposite directions), the man's right hand around the partner's waist, his left hand holding her right hand and her left hand on his right arm where his muscle *should* be.

A strong influence and help in the square and round dance picture came with the migration from California of Ted and Jeri Powell who settled in Yakima in the central southern section of the state. Taking with them many of the newer calls and organization ideas, which proved so successful in other portions of the country, the Powells are credited with a large part of the success of the present Northwest square dance activity.

A reasonably small city, Yakima boasts of at least one square dance every night of the week with the exception of Sunday. Fairly typical of the rest of the state, Yakima's dancers seem to

#### ON THE COVER

From way up in our Pacific Northwest more than 75 Square Dancers turned "Reporter" to make this special issue tell the "Washington Story." To all of them our cover and this issue are dedicated.



#### SQUARE DANCING IN WASHINGTON STATE



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## What They're Dancing in the State of Washington

The typical squares and rounds done throughout the country find their way into the callers' repertoires in Washington's cities, large and small. Those interviewed for this article have indicated what they feel to be the most popular square dances, both patter and singing calls and round dances. Here are the top few in each category in the order of their popularity.

### PATTER CALLS

Texas Star, Forward 6, Arkansas Traveler, Do-Si-Do Hash, Polka Hoedown, Bird in the Cage, Inside Arch Outside Under, Divide the Ring.

### SINGING CALLS

My Little Girl, Wearing O' The Green, Rose of San Antone, Hot Time in the Old Town Tonight, and Oh, Johnny.

### ROUND DANCES

Black Hawk Waltz, Susan's Gavotte, Boston 2-Step, Waltz of the Bells, Cotton Eyed Joe, Schottisches, Varsouvienna, Oklahoma Mixer, Glowworm, and Five Foot Two.

Visitors coming into the state of Washington during the month of May are invited to see for themselves how those in this state do their square dancing. The Folk Dance Federation of Washington announces its annual Festival to be held in Wenatchee, Washington all day Saturday, May 20, 1950.

have a great preference for round dances and unlike the programs of clubs in the Southern California area, the folks in Washington have 2, 3 or 4 round dances between every square or tip. "An average evening," says one Yakima citizen, "could consist of as many as 30 round dances, 16 or maybe 20 different tips of square dance figures." Adding the time necessary to go through such a lengthy program, it is easy to see why so many of the dances in this state starting at 8 in the evening continue until 1 or 2 in the morning as a regular habit.

Stopping at 11 for "lunch" is a regular tradition in the area and very much a part of the dance. A report from the Powells says "Most of our dances are held in local grange halls, and ladies of the grange serve our lunches for

us. They get real fancy once in awhile and have homemade do-nuts made while we are dancing, as well as chili, hot apple crisp, hot cakes made on the scene, and maybe you think we don't get hungry when those delicious smells drift over the crowds."

The average speed for dancers throughout the state seems to be somewhere in the neighborhood of from 136 to 140 metronome beats per minute. Music for the most part is of the "canned" variety, though some areas have developed their own musicians. The average dance hall holds approximately 10 squares of dancers and rents for an evening of fun for from \$8 to \$15 as an average.

Regular bulletins released by the state Federation have done much to promote this square dancing fun in all the towns and villages where it once establishes a "beach head." Exhibition sets which paint the square dancing picture much better than words, have injected the square dancing germ into a great many. Typical of the fine exhibition work, are the teams of dancers trained by Edwin "Red" Henderson. A physical education director in Spokane, "Red" has traveled his Silver Spurs and Jeans and Janes throughout many portions of the state, and in a program not too dissimilar from that presented by "Pappy" Shaw, has done an outstanding job in portraying the square dance story for the neophyte and initiated as well. Henderson has also been responsible for a great deal of the teenage square activity in the schools, especially in the Spokane area. Regular Saturday afternoon classes, grouped into three sections for beginners, intermediates and the advanced dancers, have proven highly popular with kids of high school age.

Callers' groups in the various areas are in their initial stages of doing all they can to standardize the calls and teaching methods throughout the state. Truly great strides have been made in training and grounding the new callers and teachers in the square dancing ways that will best help the larger majority of the enthusiasts.

Yes, Washington is typical of so many states throughout the country, but is also fortunate in its outstanding leadership, enthusiasm and desire to keep on the "top" and to keep square dancing "not a fad" but an ever popular form of the American dance.



*Silver Spurs. Teen Agers of Spokane, Washington, directed by "Red" Henderson, doing the "Lancers" in the Isabella Room, Davenport Hotel, Spokane.*



Dressing up is just a part of the fun for the square dancers in Washington. These pictures taken at various events throughout the state show that Washington, yes, even its governor, has got the square dancing bug, but bad.

*Washington Governor Arthur B. Langlie and Mrs. Langlie dancing at Colfax High School Gym Square Dance conducted by Lee Kalke.*



# WASHINGTON



*They really turn out for Roundups in Washington, too. Overlake Festival — March 25th.*



*The Dancerados of Everett, Washington, with Jim Brooks, leader and caller. A sparkling senior high school set.*



*Overlake Service League Festival — Exhibition Dancers, Bellevue, Washington*



*Jim and Virginia (Ginny) Brooks—focus of the square dance movement in Everett, Washington. Formerly with the famed Denver University Pioneer Promenaders.*



*First Yakima Valley Square Dance Jamboree  
held at City Armory*

*First Annual Palouse Roundup—Bobler Gym  
May 13, 1949, W. S. C., Pullman, Washington*

# PROMENADES

*Dip 'n Dive the length of the Hall*

*Yakima Valley Square Dance Jamboree — One  
set of the Naches Swingsters during  
demonstration.*

*Yakima Valley Square Dance Jamboree.  
The boys behind the show.*

*Kerchief and Kalico Klub of Kirkland at a quarterly fifth  
Saturday Jamboree—a popular tradition in the Seattle area*



# INSIDE ARCH-OUTSIDE UNDER

First couple bow and swing

Lead right out to the right of the ring

(1) Circle half and don't you blunder

Inside arch and the outside under

By circling half with couple No. 2, couple No. 1 is on the outside and ready to start the action. In this dance three couples are constantly working across the set. (In this first instance couple No. 3 is idle). The couple in the center always makes an arch by raising joined hands while the outside couple they face ducks under. There is a constant motion as each of these three active couples moves across the set and back again, making an arch each time they are in the center or ducking under when on the outside. A couple which has reached the outside makes a simple dishrag (the lady making a left face turn under her partner's right arm so they face the center of the set again.

Inside high and the outside low

Dip 'n dive and away you go

Inside arch and the outside under

Inside high and the outside low

One more change and on you go

Seven times gets the side couples home and the active couple in the center, facing couple three.

On to the next and circle four

Just half way around

(2) Roll the barrel, tap the keg

Without breaking hands, No. 1 couple steps forward two steps under arch formed by No. 3 couple and back up two steps.

Save the oyster, break the egg

Without breaking hands, No. 3 couple steps forward two steps under arch formed by No. 1 couple and backs up two steps.

Open the book, write the check

Couple No. 1, breaking their hand holds with their own partner, goes under No. 3 couple, keeping hold of No. 3's hands and dragging them under their own arch and around the outside back to place while couple No. 3 (whose hand hold has not been broken) dishrags and face in place again.

Turn inside out and on to the next and don't you wander

Couple No. 1 join hands with partner, goes under the arch again, lets loose of couple No. 3 and leads to the next couple. No. 3 couple makes simple dishrag, the lady walking forward under the gent's arm and the gent walking a half turn into his normal place.

Repeat (1), then . . .

Home you go and everybody swing

Allemande left, etc.

Repeat for each couple.

Most any hoedown record will do. Especially suited is Shaw's Practice Side No. 2, "Nellie Bly," Decca 75002-A.



# ALABAMA JUBILEE

*Composed by Paul Phillips, Oklahoma City*

Record: Windsor XC-103, without calls. Windsor WC501 with calls by  
"Doc" Alumbaugh

## THE BASIC PATTERN

The ladies promenade the inside of the ring

Four ladies go counterclockwise

Back to your partner and you give him a swing

Sashay 'round your corners now

Do-sa-do corners, passing right shoulders

Bow to your partner, now swing him around and 'round

Just about time for two swings — fast

Gentlemen promenade the inside of the hall

Leaving ladies in place, gents promenade counterclockwise

Back to your partner and you sashay all

Do-sa-do partners, passing right shoulders

Now give that corner girl a swing

Just about two times, turn her under gent's arm, and . . .

Prom-en-ade her, go 'round the ring

To that Alabama Jubilee

## AN INTRODUCTION AND BREAK

*(Originated by Arnie Kronenberger)*

Swing your honey go 'round and 'round

Swing that girl right off the ground

Swing your honey, swing your sweet

Swing that girl right off her feet

Allemande left with the old left hand

Back to your honey with a right and left grand

Right foot up and left foot down

Make that big foot jar the ground

Meet your honey with a right hand 'round

Your left hand lady with the left hand 'round

Partners right, go all the way around

Give partner a push like in Wagon Wheel

Then you promenade around that ring

Promenade the dear, sweet thing

To the Alabama Jubilee!





Letters coming into the offices of Sets In Order from small cities and towns all over the country, tell of the woes of groups with a desire to learn square dancing, but with no competent instructor in the area. The need of some manner of verbally teaching the fundamentals of square dancing to supplement the reams of written material, has long been felt throughout the country. Coming to the rescue, via the Imperial label, is caller Al McMullen, with an initial series of four records, each individually and attractively packaged, to teach the beginner fundamentals of square dancing.

The envelope containing each one of the records, describes in printed text and diagram form, the dance that McMullen explains on one side of the record. On the other side of the record the dance is called complete with all the trimmings and sufficiently slow enough so that a beginning dancer can work his way through. The calls and instructions are clear and adequate, and this project should in a way fill the need of many struggling beginners.

Some of the latest releases from the Folkraft people include some very danceable music by Harold Goodfellow. Outstanding among the selections are No. F1070, featuring Polly Wolly Doodle All the Day, 136 metronome beats per minute, Rakes of Mallow, F1068 which features a good bass beat in a tempo approximately 132. Record Number F1067 features the delightful melody, "Lucy Long," at 120 metronome beats.

If you were ever overheard expressing the feeling that there was not a good recording of "Life on the Ocean Wave," somebody certainly must have overheard you. No less than three record companies have pressed this tune within the past few months. One of the most recent and most satisfactory attempts yet released is on the

Coral label. The entire sequence is played through 7 times. There is an interesting pickup for an introduction that is not long enough for an allemande figure before the first sequence starts. The musicians for this particular number call themselves the Pine Toppers. On the reverse side is a very good presentation of Buffalo Gals.



These Pinetoppers really step along at a good fast pace. They cut three other 10-inch discs for Coral, all of which boast two numbers on each side. (In one case this was not a very happy arrangement, — the case of Captain Jinks who trots along at a good 136 MBM followed up by Rustic Dance, a schottische!) But for the most part, the blending is unnoticeable and well-chosen, the rhythm strong and good, and the fiddling clean cut.

- |       |                              |         |
|-------|------------------------------|---------|
| 64038 | Ragtime Annie; Chicken Reel  | 148 mbm |
|       | Sally Goodin; Old Joe Clark  | 148 mbm |
| 64039 | Fisher's Hornpipe; Rickett's |         |
|       | Hornpipe                     | 140 mbm |
|       | Flop-Eared Mule; Old Dan     |         |
|       | Tucker                       | 130 mbm |
| 64040 | Money Musk; Soldier's Joy    | 140 mbm |
|       | Captain Jinks; Rustic Dance  | 136 mbm |



# The SQUARE OF THE MONTH



## PAULUS STONE

**T**HERE may be older callers than he, but Paulus vows there is probably no taller caller! He stands six-feet-eight—without his boots! People think he's a Texan because of his height, but he was born on an Indian reservation high in the mountains near what is now Coolidge Dam, in Arizona. Paulus' mother used to play the piano for the old-time country dances, which entire families attended, and when the kids got tired they were put to sleep in any convenient corner.

Paulus and his wife Marjorie did some square dancing in embryonic form when both attended the University of Arizona, but it was a far cry from the present-day version. His son Larry and daughter Sandra join in the family enthusiasm for square dancing now.

He's calling four to six nights a week, traveling from the mountains to the ocean—from Altadena in the north down to San Pedro on the water's edge.

Three fellows at the Walt Disney Studio—Treg Brown, Phil Monroe and Chuck Jones—thought up the accompanying call for Paulus.

## THE ROLLING STONE THAT GATHERS MOSS

Originated for Paulus Stone by:

Treg Brown, Phil Monroe, Chuck Jones  
First couple balance, then an elbow swing

Right-elbow turn with partner

Then to your corners with the same old thing

Working couples only, left elbow turn with corner

Now the next one down the line

No. 1 gent right elbow turn No. 4 gent, No.

1 lady right elbow turn No. 2 lady

Roll that stone you're doing fine

On to the last you still have time

No. 1 gent left elbow turn with No. 3 lady,

No. 1 lady left elbow turn with No. 3 gent

You meet your honey, the pretty little thing  
And sashay home thru the center of the ring

Working couple meets behind opposite couple, joins both hands and sashays back home, passing thru No. 3 couple

First and third go forward and back

Forward again, you're doing fine

An elbow hook and four in line

Active couple veer to left, ladies No. 1 and No. 3 hook right elbows while maintaining arm-in-arm hold with partners

Now roll that stone and gather moss

Line of four turns clockwise one full turn

And pick up the sides and don't get lost

Side couples face clockwise, arm in arm with partner. Active gents pick up their corners and take them along in line of eight.

Keep rolling that stone, you're doing great

Split in the center and divide the eight

After a turn and a quarter, break the line of eight into two lines of four facing each other.

NOTE: When Couples No. 1 and No. 3 are active the lines will break at two and four position. When two and four are active the lines will break at one and three positions. Caller's choice from here. The routine of The Route of Cat's Meow works very nicely.

Recommended music: "Chinese Breakdown," Capitol 79-40202. "Ragtime Annie", Capitol 20101.



# BROWN EYED MARY

For a good, easy mixer, BROWN EYED MARY is tried and true:

The earliest reference we have found for this dance is Mary Wood Hinman's "Gymnastic and Folk Dancing," Volume IV. The verses have been taken from the Compilation of the Boise Valley Square Dance Association.

**RECORD:** "Brown Eyed Mary," Old Timer 8005. 1 chord introduction.

**FORMATION:** For verse, couples in promenade position, two-stepping CCW around circle.

For chorus, drop hands and follow commands.

**DANCE:** This record has 18 repetitions of the music, which permits a verse and one chorus to be done nine times.

**CHORUS:** Turn your partner right hand 'round  
Turn your corner lady  
Turn your partner all the way 'round  
And take the forward lady

(Dropping left hands, go with the right hand half-way 'round partner—putting gents on the outside of the circle—then, the gent going to the lady behind or to his left, turns her with a left fore-arm grip, all the way 'round, back to his partner with a right arm. all the way 'round, then a left hand to his forward lady's left and following up with the right hand, get in promenade position to start dance over with her).

## VERSES

The higher up the cherry tree  
The sweeter grows the cherry  
And every pretty girl I meet  
I always want to marry.

If perchance we two should meet  
Upon the lonely prairie  
In my arms I would embrace  
My darling Brown Eyed Mary.

A black and white kitty out in the bushes  
Awful cute and pretty  
But I went to pick him up  
And he wasn't that kind of a kitty.

I wish I had a candy box  
To keep my sweetie in  
I'd take her out and kiss her twice  
And put her right back in.

Peaches in the summertime  
Apples in the fall  
If I can't have the girl I want  
I don't want none at all.

I went out to see my gal  
She met me at the door  
Her shoes and stockings in her hand  
Her feet all over the floor.

A peanut on the railroad track  
His heart was all a-flutter  
A train came roaring 'round the track  
Toot! Toot! peanut butter!

The butterfly has wings of gold  
The june bug those of flame  
The bed bug has no wings at all  
But gets there just the same.

Some of you will be so glad  
And some may utter "curses"  
But this here dance will have to stop  
'Cause I'm all out of verses!

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## PAGING HOME GROWN SQUARE DANCE FASHIONS

SQUARE dancing proves inspiring in a lot of ways. Especially does it provide the ladies with a medium of expression fashion-wise. All sorts of lovely creations have come out of the home sewing-room. Imaginative and individual, they are apt to reveal unsuspected talents for design and workmanship. Sets in

Order will present on this page, from time to time, especially noteworthy square dance fashions, modelled by their designers. This month we present the charming dresses by Ruth Garrett, wife of Dale Garrett, San Fernando Valley caller, photographed at Buckaroo Town Hall on Ventura Boulevard.



### *Arriving at the Dance*

← Ruth steps out of an old-fashioned carriage wearing a tucked white organdy blouse trimmed with Irish crocheted lace. Two pieces of black velvet ribbon are fastened at the throat with a dainty pin, and lingerie buttons from our grandmothers' day form the blouse-buttons. Ruth searched the town for striped material to make the skirt and finally decided on this black and white, with a red cotton "dust ruffle" peeping from beneath the outer ruffle of black.

### *Appropriate for "Ocean Wave"*

← A Gay Nineties tennis outfit was the inspiration for this two-piece costume with the middy blouse of blue cotton broadcloth, trimmed with white pique, and a wide skirt of white pique, which fits snugly at the waist. Pert bows in Ruth's hair and on her blouse give the final touch to this dress.



### *The Carnival Dress*

Ruth calls it that because of the gay red and white striped → top and trim which contrast nicely with the body of the dress in Alice blue Indian Head. She wanted the effect of a jumper dress but all in one piece. Tiny blue ruffles band the neck and sleeves and a trim of the red and white appears on the bottom ruffle. When she wears this, Ruth adds to the festive effect by dangling bright little silver bells at her ears.





# FULLERTON JAMBOREE

THE March Jamborree, sponsored by the Western Square Dance Association of San Gabriel Valley, proved itself to be tops in good calling, and good dancing. Held Sunday afternoon, March 19, 1950, the all day affair (afternoon and evening), was M.C.ed by Paulus Stone (the Caller of the Month). Scene of the big event was the "Sunny Hills Recreation Center" in Fullerton, California. The highlight of the afternoon was the presentation of an award to the Western Square Dance Association of San Gabriel Valley, for its participation in the New Years Day Tournament of Roses parade.



*Swing 'em, boys, swing 'em*



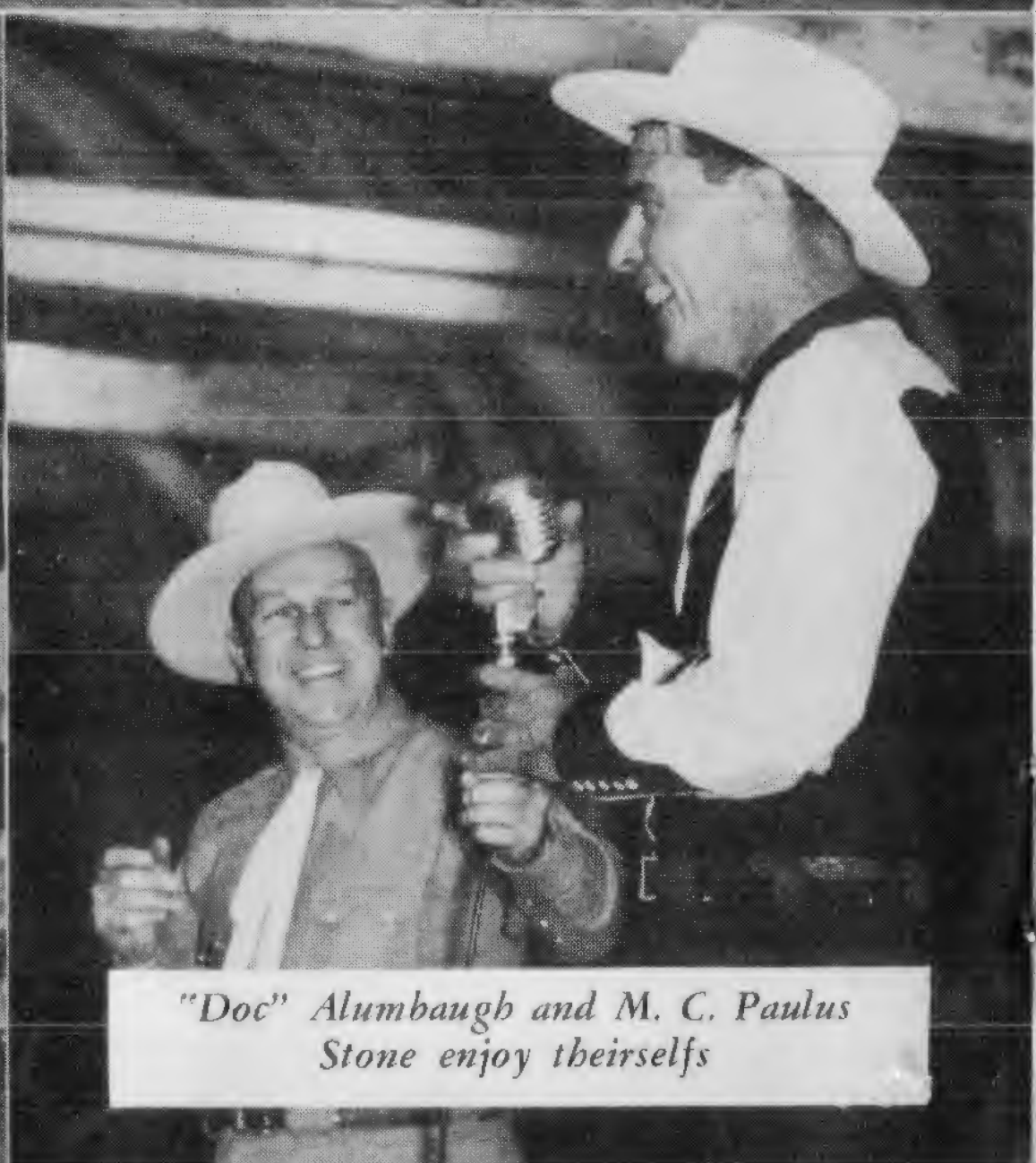
*Eddie Severy and the program girls beam from the ticket booth*



*A "balance back" with a kick in it*



*Jessie Polka — in a "conga" line*



*"Doc" Alumbaugh and M. C. Paulus Stone enjoy themselves*



# OCEANSIDE ROUNDUP



*Santie's Lazy 8's in a Longways number*

"ONE of the best roundups I've ever been to," "Go but the sound is good for such a large hall," "S a friendly group of people." These and many others w the complimentary remarks overheard regarding the Ma 26th Square Dance Jamboree, sponsored by the North San Diego Square Dance Association. Scene for the ev was the Oceanside-Carlsbad High School gymnasium. Oceanside, California. M.C. for the afternoon was Fen "Jonesy" Jones. Music was by Shirley and her Bear brothers. Callers from four Associations, and an outstand exhibition by Santi Santiestevan and his Lazy 8's of "Squ Dancing Around the U.S.A.," added to a very success and enjoyable square dancing afternoon.



*All the "workers" take a bow*



*Emcee "Jonesy" does the honors*



*The hall was jammed*



*"hey-bey"*



# 'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets In Order" and will be collected

and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.)

## Connecticut's Calico Ball

Western square dancing soared to considerable heights in New England at the scene of the Calico Ball, which took place at Al Brundage's Country Barn in Connecticut, on March 19th. About 350 dancers and callers from five states enjoyed this first all western style square dance ball. Previously most of the country or old-time dances had clung to the old New England style, there was no attempt at costuming and dances were open to all. Bright western costumes and gay cottons prevailed at the Calico Ball, which marked a milestone of square dancing in that area.

Al Brundage called for the program which included such dances as Spinning Wheel and San Antonio Rose. Couple dances featured Jessie Polka and Cowboy Schottische. There were two fine exhibitions, the first by the Country Barn Dancers, two sets of them, with Brundage calling. The other was by the Circle Eight Swingsters, an adult group from Newark, N.J., who did two numbers with Frank Kaltman at the mike. First was a beautifully balanced series of variations to Put Your Little Foot skilfully blended into a square dance without calls. For their second dance they used six couples, a regular set with the extra couples cutting in and two dropping out, all dancing together for the finish.

Warren Schmidt, a caller from the University of Connecticut and Director of the Annual State Festival, opened the evening officially with a Grand March, the first of several mixers which enabled strangers to become friends as the evening rolled along. Warmth, color, gayety and friendliness held sway at the Calico Ball.

## Trial Run for Callers

Something new for the square dancers of the Kansas City area was the big Free Square Dance Round-Up which Frank Pecinovsky, caller and teacher, gave on Sunday, March 12th.

The main purpose of the event was to present eighteen callers who have been former members in Peck's Beginning Square Dance

Classes. For many, it was the first opportunity they had had to call for a large group.

Dancing began at 3 p.m. with a supper intermission at 5:30 p.m. The night session opened at 6:30 p.m. and closed at 9:30 p.m. In spite of the blizzard outside, over two hundred couples registered during the day and evening. A local record shop provided the door prize and two square dance bands donated their services afternoon and evening.

The callers passed their test with flying colors and the dancers are asking for a repeat performance.



## The Oriental Flavor

We get 'way outside the ring this time—to the exotic Orient, where good old hoedown tunes vie with the thin tinkle of native music, and square dancers ring and swing and do-si-do with increasing vim. In Yokosuka, Japan, Raleigh Waid, a Master Sergeant in the Marine Corps and a square dance caller besides, is responsible for a great deal of the growth of square dancing. He was bitten by the bug while stationed at Oceanside, California, and took the bug with him to Japan. Now he calls three nights a week, at least, for groups of Americans living there. It's real pioneering—he has to write the music for the Japanese Hill Billy band, which is getting so good it's putting in all sorts of frills. Favorite round dances are the Patty Cake Polka and Cuckoo Waltz. Raleigh calls on Friday nights at the Seaside Club in Yokohama, Sunday nights at the Chief Petty Officers' Club in Yokosuka, where he also conducts a class for teen agers.



# Sets in Order

## GREEN SHEET OF LOCAL SOUTHERN CALIFORNIA NEWS

VOL. 1 NO. 5

MAY 1950

### MOST TERRIFIC SQUARE DANCE EVER HELD TO BE CENTENNIAL CELEBRATION FEATURE

#### NINTH ROUND-UP FOR ASSOCIATED

With the details all set, the ninth Associated Square Dancers' Round-up, scheduled for May 21st, will attract some 3500 dancers during the afternoon and evening sessions at the Elysian Park Naval and Marine Corps Training Center.

Charles Corbin, Round-up Chairman, in announcing the program, promises that this event will surpass all previous round-ups, assuring everyone that the sound system will be more than adequate and that callers and dances selected will provide a pleasant program. Member clubs are urged to make prompt ticket reports to Treasurer Lloyd Bacon.

A feature attraction of the occasion will be the exhibition set directed by Santie Santiestevan, with his "Dancing Thro' the Years" routine.

This will be the last Round-up conducted by the present association officers. Watch for notice of the delegates' meeting for selection of nominees for the coming year.

#### MEMO TO A-SQUARED-D MEMBER CLUBS

The board of Directors of Associated Square Dancers is considering new by-laws to cover the many problems confronting this expanding organization and it is thought that incorporation may be desirable. Pending this and other items, notice is hereby given to new clubs that is they have not received the individual membership cards for their groups, they are not to be alarmed. It is likely that these will be discontinued in favor of a more suitable means of identification, about which information will be given later.

With the City of Santa Monica, California as the host and with such celebrities as the Governor of the State, motion picture, radio and Square Dance "big names" in attendance, one of the biggest acts in the square dance picture will take place on Thursday Night, July 13, 1950.

This gigantic square dance, the largest of its type ever scheduled anywhere is still in its final planning stages. Complete information and locations of this event will be announced in coming issues of the Los Angeles daily papers and in the next issue of Sets In Order.

#### DEMONSTRATION AT HOSPITAL

Recently Ted Roland took two squares from his Island Twisters at Long Beach to do a square dance demonstration at the Norwalk State Hospital, Norwalk. The patients have square dancing every Monday evening, but had never heard a "live" caller before, nor had they ever seen others square dancing. They seemed to enjoy the performance tremendously, the dancing, and Ted's excellent calling, as well.

#### SQUARE KNOTTS FASHION SHOW

One of the first of its type, a fashion show exhibiting square dance fashions exclusively, was given recently by the Square Knotts Club of Long Beach. Members modelled the gay and pretty clothes by Suzanne's of San Gabriel and Bellflower.

E. Leonard Jones is president of the club, whose caller is Bill Graham, and which meets every 2nd and 4th Tuesday at the Recreation Park Club House in Long Beach.



## SAN GABRIEL GABBY'S COLUMN

A big herd of San Gabriel Valley folks went to Oceanside, Sunday, March 26th, for their Northern San Diego County Association Jamboree. Ah! Those cool ocean breezes, some of which were a little moist but didn't dampen the spirits of the party a bit. Those who danced every dance remarked (and it will raise some dust to say it) that the little slower tempo was such that it was a pleasure to dance ALL afternoon, have such a good time, and still not be worn to a frazzle.

Which reminds me, some of the San Gabriel Valley dancers sorta borrowed, with permission, the idea of the Silver Dollar Club, of Escondido, and are now using shiny new pennies as pendants and tie slides for the new "Bad Pennies" club. Mildred Blakey says "they always turn up somewhere." The place they turned up recently was to join forces with the San Diego dancers at Mission Beach April 15th, with charter member Jack Hoheisal guest-calling.

Emily Post seems a little vague on square dancing, but how's this for a bread-and-butter not received recently in our valley?

"Howdy Pardnar! And that lady by your side!

Just want you to know we had a fine time!

We went thro' your house and took a little peek,

Thought it was charming and very chic!

With a once and a half and an elbow swing

We enjoyed your luscious ham and other good things!

Ladies to the center and back to the bar,

Your gracious hospitality was 'way above par!"

- Em and Red (Ryder) Reynolds  
San Diego

Did you know Dora and Eddy (Dance Chairman) Severy just bought a beautiful new home in Temple City? The prime requisites were more room for the new little expected buckaroo and a rumpus room for three sets. Sure eager to try the Kickshin Polka in the new patio.

This Month's Laugh - You should see the picture clipped from the Phoenix paper and forwarded by the popular duet callers, the Frank Bradfords, showing our Prez dancing at the festival there. BUT it seems the retouch artist was unhappy with that shiny pate in the foreground, so he covered it with black curls. Just call him "Curly Longshaw" now!

For those San Gabriel Valley folks what get tired of reading about the same clubs and people in this column, please call Gabby, Cumberland 3-2028, and give her the dirt. Just the GOSSIP, please - the straight stuff goes to Doc Graham.

- By Neal

## SANTA BARBARA ASSOCIATION

Three Santa Barbara Square Dance Clubs, the Fairs and Squares, Boots and Calico, and Promenader Clubs are acting as organizers for a new Tri-County Square Dance Association, which will cover San Luis Obispo, Ventura, and Santa Barbara counties.

On March 19th they invited organized groups throughout the area to a general round-up at Santa Barbara's Recreation Center. Cecil Cook was M.C., and callers included: Aage Madsen and Bob Shelley of Solvang; Dorothea Nelson, Santa Maria; Ted Grant, Lompoc; and Bruce Johnson, Santa Barbara.

The five hundred participants had a grand time and feel that an Association at this time will help smaller groups, and bring a better understanding and closer unity among the various communities.

Plans are being made for another round-up in early summer.

---

## NEW CLUB AT CLARK STADIUM

The square dancing south bay area has added another popular club to its list. These are the Ruffle Rustlers who meet every first, third and fifth Thursdays at Clark Stadium, Hermosa Beach. The caller is Scotty Williams. Arthur Johnson has been elected president, and other officers will be elected later. Musicis by Nels Christophersen and his group, and dance levelis for intermediate and advanced square dancers.

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## BUZZIN' BOOTS' BIRTHDAY

A Birthday Party celebrating the first anniversary of Buzzin' Boots was an affair that will be long remembered by the dancers. The group meets at Farnsworth Park in Altadena and Fenton Jones is the caller. The out-going officers headed by the able Joe Abeling as President accepted the added responsibility of serving home-baked cakes for the refreshments. Much credit is due this group who gathered together such a congenial crowd that it now has a very long waiting list for admission to membership.

The newly elected board, headed by Clarence McFarland, as president, Lloyd Johnson, Alberta McFarland, Garnette McCue, Ralph Bush and advisor Joe Abeling were entertained along with the outgoing board at a party at the home of the Bruno Demkes. With such spirit of helpfulness another successful year is bound to be achieved.



### RIVERSIDE ROUNDS

On Monday nights the Riverside YWCA sponsors a Round Dance Class in the "Y" Gym. Marguerite Clapp teaches the rounds and mixers which are danced most on square dance programs. Attendance has been excellent, with a high of fifty-seven people showing up one Monday, a goodly turnout for a round dance in that area. Marguerite also calls for an adult education square dance class. This makes her husband, Joe, eligible for membership in the Callers' Taw Association. He's the only man in the bunch and is mighty happy to be the unofficial and honorary chairman, expecting to have more fun than most anybody.

### SAN DIEGO DANCING

San Diego's Recreation Department, under the direction of Maria Fielding, has at present twelve classes in square dancing every week, with a total enrollment of over one thousand people. In addition, it sponsors the San Diego County Square Dance Association, which holds its Roundups twice monthly on the first and third Saturday nights. The first Saturdays are for intermediates and for new callers to try out; the third Saturdays are for advanced dancers and feature guest callers. Five to six hundred dancers crowd the Officers Club in Balboa Park at each dance and have a wonderful time.

There are ten member clubs in the San Diego Square Dance Association and officers are: Mrs. Helene Sherman, Pres.; Mrs. Doris Drockton, Secy.; Miss Maria Fielding, Treas.; Harold Lindsay, Dance Chairman; Frank Dyson, Publicity; Van Vanderwalker, Membership; and Ralph Phillipi, New Clubs.

Miss Fielding herself is responsible in a large measure for the widespread popularity of square dancing in the area. She has been a professional dancer and an instructor, and learned square dancing at neighborhood dances in Colorado, back in 1932. In 1937 she arranged for Jimmy Clossin of El Paso, Texas, to come to San Diego and teach a square dance class under the sponsorship of the Recreation Department. Over 600 people enrolled, and square dancing was on its way. She has also provided San Diegans with instructions from Herb Greggerson of El Paso.

### BACK HOME

Both the Cloverleaf and Neighborhood Squares are back home again in the Ocean Park Auditorium at Santa Monica, now that the building has undergone a bit of redecoration. An improved sound system will add much to your dancing pleasure at this ocean front place, and, with Jim Munyon calling here each Friday, dancers are assured of a good fun dance every week.

### CATALINA ISLAND OCEANWAVERS GUEST PHOENIX PROMENADERS CLUB

The Promenaders Club from Phoenix, Arizona, were given the key to Avalon Town the weekend of March 17th, when the group, headed by Sid Moeun, flew in from Phoenix. From the moment they landed at the "Airport in the Sky", the entire week-end was scheduled with many interesting trips and sights for which Catalina Island is world famous. Mickey Wendell, "soon to be Mrs. Creed", and Larry Creed of the Island Oceanwavers, entertained the visitors and a small group of Islanders at a barbecue dinner. This was followed by an exhibition by the Promenaders Club and an open dance to which the entire town was invited. The turn out was terrific, complete with Avalon's Mayor Al Bombard and Mrs. Bombard. The Caller's spot was alternately held down by Joe Sutter, Bill Norman, Mac McJunkin and "Kay" Schauer. The Island Oceanwavers felt proud to be able to teach the Phoenix group a new dance, which they chose to call the "Avalon Polka." The following night the Promenaders Club were invited to dance an exhibition square at the annual St. Patrick's Day Dance in the beautiful Casino Ballroom.

During the past several weeks the Island Oceanwavers have enjoyed the calling of Bill Pickering and exhibition dances by his lovely wife, Magdalene. Al Becker returned again with his inimitable Arthur Murray style of instructing.

### WHIRLAWAYS MOVED

Winding up their lease at the Troupers' Club on La Brea Avenue in Hollywood, the Whirlaways Club has moved to the air-conditioned Oddfellows' Hall in Van Nuys. Ray Orme, recently assigned as permanent caller for the group, is giving them plenty of fun.

### FOR ROUND DANCERS

Them as has been wanting to polish up on their round dancing can do so now on Thursday nites from 8 to 11 P.M. at the Berendo School Gym, where the Youth Service Section of the L.A. Board of Education under Howard Bell is sponsoring an American Round Dance Class.

Billy Duerst is the instructor for this new class which is just now going thro' "growing pains", but if the dancers will come on time and regularly, they'll learn the lovely old figures like Laces and Graces and be able to keep up with the new ones like Lindy Lee. Best of all, the whole thing is for free!



THANK YOU, Thank You, thank you!

Thanks to all you Southern California callers for your wonderful help in promoting "Sets In Order" through single copy sales and subscriptions. Your helping hand, entirely without any form of monetary compensation, has been largely responsible for the tremendous growth of the magazines circulation and for the good it is in turn able to do for Square Dancing.

We realize that a caller's lot is not the easiest one in the world and that with all the "tons" of sound equipment, mikes, records, etc., adding a pile of magazines is sometimes just about the limit of his carrying capacity.

We also realize, from all your letters and from conversations with many of you, that because of its many features, new calls, round dance routines, and news of square dancing in general, "Sets In Order" has served its purpose of keeping your dancers informed and up to date with the rest of the world.

It's our desire to continue to put out the best publication possible in the square dan-

cing field and at the same time try to lighten your part of the job a bit if we can.

For that reason we're setting the months of May and June aside for a Caller's Subscription Campaign. During this period each new subscription that is received in the "Sets In Order" offices at 462 N. Robertson Blvd. with a caller's name on the back will be credited to that caller. At the end of that period the scores will be tallied and every caller mentioned will be suitably rewarded.

Many square dancers have been putting off subscribing to "Sets In Order" only because no "selling job" had ever been given them. The savings in cash, plus the convenience of receiving their copy at home in the mail is reason enough for them to want to subscribe at this time.

To the dancers: In order to help your caller and to insure your continued receipt of your Square Dance Magazine, you need only to tear out one of the three subscription blanks that appear in each copy, fill it out, then write your callers name on the back and send it in with your check. That's all. Both your Caller and "Sets In Order" will love you to pieces! Thank you!

#### MEET THE MAVERICKS

The Mavericks, out Glendale way, Paul Pierce calling, is unique among square dance clubs. As the name implies, they have strayed off the range in some particulars. But they have sought to create a club where the most enjoyable features of square dancing may be realized - sociability, good-fellowship, and dancing at a level sufficiently uniform as to remove any desire or need for setting up squares.

Organization and business are cut to a minimum to provide more time for dancing. An executive committee of three couples is rotated by substitution of a new couple and a change of chairmanship every two months. Other committees are rotated for each dance. The hospitality committee (K. P. to you), among other duties, introduces guests around and sees that they are promptly included in the dances.

The problem of who dances with whom is left to the men. The male, who in our time has been out-manuevered in the struggle for equality, assumes his rightful role at the Mavericks and invites the lady of his choice to join him in butchering a set.

Dances are held twice a month, attended by four member sets and two guest sets.

#### DINNER DANCE AT BERRY FARM

The picturesque combination restaurant and museum known as Knotts' Berry Farm, at Buena Park, was the scene for the Scoot and Scat Club's dinner dance on March 18th. This southwest Los Angeles club entertained first at a chicken dinner and then for dancing in the Wagon Camp, an outdoor space provided for exactly such purposes. The Scoots and Scats invited sets from the Hix and Chix, the Belles and Bows, Do-Paso-ers, Sandhurse, and the Sashaways. Lee Boswell kept the party rolling with his lively calling. The floor is a good cement one surrounded by covered wagons, a large amphitheatre, and a huge open campfire. There is room for around fifteen squares and no charge is made for the use of it. Clubs may reserve the area for the evening and take their own caller and group down. Most clubs like to take advantage of the steak, chicken, and ham dinners which are available, but it isn't at all necessary.

Come summer, Knotts' will have public square dancing every night except Sundays, but sufficiently large groups may still reserve the Wagon Camp for private parties.



The program for the Third Annual Square Dance Festival in Tulsa, Oklahoma, sponsored by the Oklahoma Square Dance Association, on March 25, in addition to serving its purpose, was an invaluable souvenir of the day's event. In addition to listing the number of clubs, officers and chairmen of the Association, a complete program listed not only the calls and each caller with the exact time that that caller would present his tip, but listed call by call every square dance, in full, the way it would be presented during that evening. A brief brushup on the part of the dancers eliminated all necessity for "walk throughs," and added immeasurably to the smooth flowing of the dance itself.

Oklahoma City's first square dance club, the Circle 8, which celebrated its 9th birthday during April, has many features which make it a most unique organization.

First, is its regularly printed newspaper, "The Circle Eighter," with all the news of activities of the club. Second, is the directory and yearbook, a small 12 page booklet, which contains the names, addresses, and phone numbers of all the members, and lists all other pertinent information needed by the dancers.

A complete dance schedule, names of the officers and board members, and special events, are all included in the handbook.

An interesting sideline on the Circle 8 group, is the use of a theme for each particular dance. In addition to the date and theme of the dance, is the list of chairman for that particular event. Some of the themes listed for the dances include, Jack Frost Dance, Hot Dog Dance, Valentine's Dance, Tacky Dance, Gum and Candy Dance, Etc.

### Needles News

The Fiddlefooters of Needles, California, drew square dancers from three states for their Tri-State Round-Up on April 1st. San Bernardino, Barstow and Blythe, Calif., sent dancing delegations; dancers came from Parker, Kingman, and Poston, Arizona, as well as from Boulder City and Las Vegas, Nevada. There was a lot of mixing up and getting acquainted at the dance and at the abundant dinner for over 200 people, which preceded it. Highlight of the evening was the beautifully done singing call, El Rancho Grande, by Morris Salvado, an Indian from Parker, Arizona.

L. M. Hedgpeth was in charge of general arrangements, Joe Frazier, the Fiddlefooters' president, was M.C., and the Grand March was led by Needles' Mayor Conant.

### Dressed to Fit

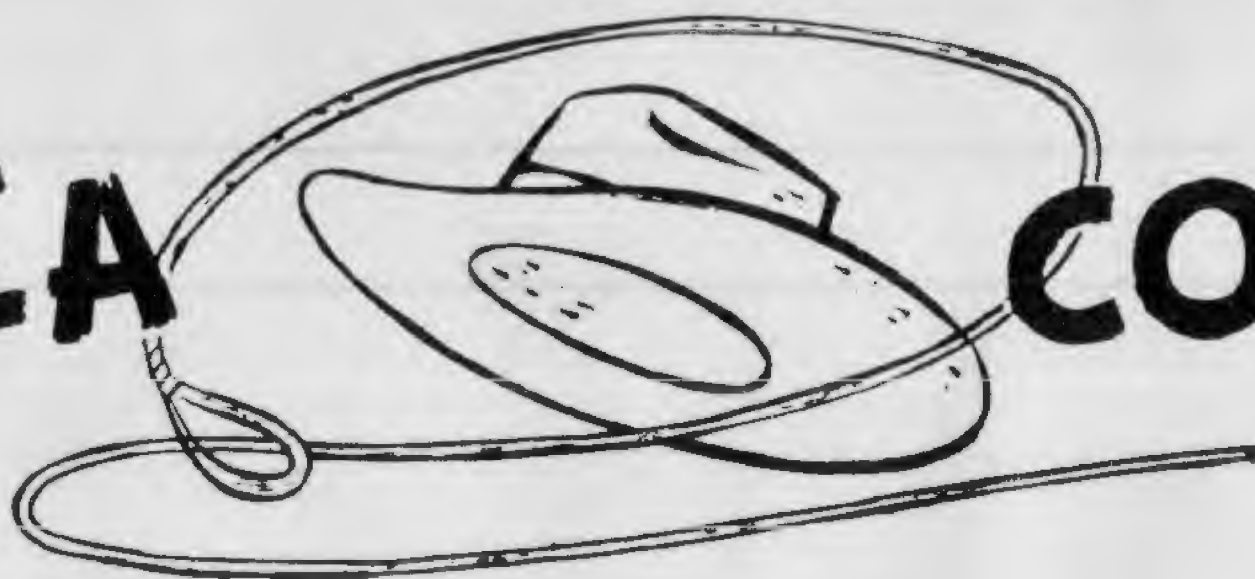
At the March 4th Hayloft Jamboree up in square-dancey Salt Lake City, Edith Marwedel, wife of caller Wilf, dreamed up a novelty dance for the intermish exhibish. This proved such a howl it also went on the Marwedels' Square Dance T.V. show. Edith designed dresses to fit some of the round dances—Alice Blue Gown, for instance, and Merry Widow, Laces and Graces, and Waltz of the Bells. The men in the television square modelled them. With appropriate stuffing. Lace curtains tied together with big ribbons made Laces and Graces; a large Christmas bell formed a skirt plus lots of other bells and a large and noisy cowbell for Waltz of the same. Everybody had fun with this idea, which could be worked up in a lot of different ways for a novelty number.



*The crowd at the jamboree held at Salt Lake on March 4th.*



# IDEA



# CORRAL

## MARKING THE SETS

First mentioned in "Sets In Order" (June, 1949), the plan of using flags for markers waved by workers, aids greatly in filling squares and marking vacant spots on the floor for large dances, jamborees, roundups, etc.

Worked out by those in charge of last year's square dance festival in Houston, this plan kept over 2000 dancers quickly spotted on the floor. The idea was that a dozen or more workers, often members of the same club serving at one particular portion of the dance, get out on the floor as soon as sets are called to order. Each is equipped with a stick about 4' in length with

a triangular flag at the top. This flag is waved until the Master of Ceremonies is able to direct the dancers and each spot is filled.

The same idea has been worked out successfully in other groups, including the Castle Eighters Club in Portland, Ore. Here sticks bearing cards with names of square dance calls mark the spots on the floors. The caller needs only to direct a couple over to "Do-Si-Do" or way over there in the corner to "Promenade" or down here in front to the "Left Allemande."

Not so necessary with the smaller groups, but a boon to a large gathering, this idea is a time and effort saver.

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## CALENDAR OF SQUARE DANCING EVENTS

**A** **N**OTHER new service of Sets in Order! To keep you informed on what is going on in square dancing all across the country, we will print each month a schedule as up-to-date as we can make it. Do your part! If you have special Festivals and events forthcoming, let us know in plenty of time so we can list them for our readers!

**May 6—Kenosha Square Dance Club Jamboree**

Mary D. Bradford High School Gym, Kenosha, Wis.

**May 7—Square Wheeler Benefit**

Glendale Civic Auditorium, Glendale, Calif.

**May 7—2nd Festival New Jersey S.D. Callers' & Teachers' Assn.**

National Guard Armory, Elizabeth, N.J.

**May 13—Roundup of Western Dancers**  
Bohler Gym, Pullman, Wash.

**May 13—Kern County Spring Festival**  
Griffith Stadium, Bakersfield, Calif.

**May 14—Square Dance Jamboree**

Rollo-Drome Skating Rink, Bakersfield, Calif.

**May 20—Second Annual Washington All-State Festival**

Wenatchee, Wash.

**May 21—Associated Square Dancers Ninth Roundup**

Naval Training Station, Elysian Park, Los Angeles

**June 4—Square Dance Roundup**

State Armory, Santa Barbara, Calif.

**June 5-10—Square and Round Dance Institute**

High School Gym, Ketchum, Idaho

**June 18—South Gate Square Dance Festival**  
Civic Auditorium, South Gate, Calif.

**Aug. 10-12—Bud Udick's Summer Class**  
Colorado Springs, Colo.





("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets In Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets In Order", giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

May I contribute an idea to the many you receive for Sets in Order? During a benefit drive in St. Louis recently, I borrowed a contribution can from my beauty shop. She'd had it a week and it contained only 30 cents. I took it to the next seven dances I called and used the Rattle Dance I learned at Dr. Lloyd Shaw's July session last year, where you contributed a penny penalty for getting caught with a rattle in your hand when the music stopped. Instead of the penny, they contributed as much as they pleased to the benefit fund. It created a lot of fun and they did not mind contributing—in fact, at one dance they gave many dollar bills! More than \$50.00 was added to the benefit drive. Multiply that by all the callers and it would make a tidy sum.

LILLY DOERRE  
Affton, Mo.

Dear Editor:

We look forward to receiving each issue of Sets in Order. Have you ever considered printing the Call of the Month and the Circle Dance so that they could be cut out and fitted into a loose-leaf notebook? It would be similar to the recipe page in Better Homes and Gardens and wouldn't spoil the rest of the magazine.

GEORGELL DOUGLASS  
Kansas City, Kansas

Yes—we've thought of it several times but in questioning many readers about the idea decided that most Square Dancers would rather keep their issue intact and preferred to copy each call into their notebooks.—Ed.

## LET'S DANCE AND LET'S DANCE SQUARES

*Official monthly magazine of the  
Folk Dance Federation of California*

Includes dance descriptions, new calls, Folk and Square Dance news, pertinent advertisements, pictures, cartoons, articles by Folk and Square dance leaders, record and book reviews, costume information, personality sketches and other folk and square dance information.

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Dear Editor:

Should like to comment on Allemande Left in the Alamo Style. I had never seen the call as it is given in the intermediate book. I presume from the name it has become attached to Southwest dancing. I have seen something very similar which goes back a long time. My father who is now 83, lived in the 1880's in western Iowa. From him I got a call which went:

Meet your partner, hold fast eight  
And take a little dance.  
On to the next, and take a little dance.  
Etc.

or Meet your partner, hold fast eight  
And take a little dance.  
Break with the left, swing with the right  
And take a little dance.  
Now break with the right, etc.

He apparently never used any patter in it. He tells me he got it from a man then in his seventies or eighties who came from New England. A few years ago I put it together in this call:

Meet your partner, hold fast eight  
Take a little dance at the pasture gate  
On to the next, hold fast all  
Take a little dance at the garden wall  
On you go, eight all catch  
Take a little dance in the cactus patch  
On to the next, hold 'em down  
Take a little dance on the frozen ground  
One more time, she's your pard  
Promenade the cavvy yard.

The gents simply did a little jig step in place, and the ladies a polka step in place, as my father says they used to do it in Iowa.

The only other place aside from your booklet that I have seen this thing in print was in a booklet of Canadian calls which I recollect went something like this:

Break with the left  
Swing with the right  
And balance there as you come around.  
Etc.

I judge from the call in your book that you start the hesitation with partners at home base. I start it when partners meet in the regular grand right and left.

J. LEONARD JENNEWAIN  
Huron, South Dakota



# A BUCK BERNIE

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### FRONTIER PANTS

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Dear Editor:

Have recently completed a six month's apprenticeship with a club of beginners, by your own definition my taw and I are now Square Dancers. We have reached "Walk through Intelligence" (See "Square Dancing for Intermediates," Page 1, Par. 4 & 5).

During our apprenticeship we stayed away from open dances out of consideration for our superiors. Lately, however, we've been visiting hither and yon, and find that at least half of the callers are making what we consider to be a grave error.

It's this: Many of them omit introducing the dance by name or by a walk-through. They simply fire up the music, start calling—and it's up to the dancers to sink or swim. (We've sunk as many times as we've swum and it's embarrassing).

I've noticed, too, that the callers who do announce a dance and give you a walk-through do it with an apologetic air, as if it were an insult to your superior intellect. Would that I were worthy of such misplaced confidence, but I can't dance once or twice a week and remember everything!

So—it seems that here is an opportunity for standardization that would benefit all save a few "Advanced" dancers. Let them stand aloof and apart if they will, but if you want me to have fun and come back next week—give me a walk-through.

PAUL E. ROGERS  
Inglewood, California

Dear Editor:

In our club, one of our members came back from Oklahoma City with Lili Marlene quite some time before you had it in "Sets." Mr. and Mrs. Hall showed us what they remembered having done. It is the same as Susan's Gavotte—up to the point where the man swings his left foot over. We then do our 3 walking steps forward with the kick or balance. This is repeated 3 times and then we swing over 4 times and start our two-step in a circle to the next partner.

This works out very nicely to the music and seems quite smooth. Perhaps others would like to try it for a variation.

FLORENCE WEDDLE  
Salina, Kansas



Dear Editor:

I have just purchased the March issue of your estimable magazine, and note it is dedicated to the "Callers," who are, by and large, a very likeable bunch. So perhaps they would not mind too much, a minor gripe, or rather a suggestion.

That is—Let's Drop "The Old Pine Tree"!

With only two or three exceptions, every dance we have attended in the last two months, 15 to 20 of them, have included The Tree, and yet no one to whom we have talked, and we asked plenty, enjoy it. Every time the caller announces it the audience groans. The callers must enjoy calling it, so perhaps we should put up with it for their sake, but after all this is a country of majority rule and I believe there are more dancers than callers.

So let's really chop the old pine tree DOWN.

DAN C. HOPPER  
Los Angeles, California

What about it, Readers? Do you enjoy the "Old Pine Tree?"—Ed.

## SQUARE DANCE AIDING SCHOOL

The Spokane press in a recent issue told of this novel turn of events brought on by Square Dancing.

"In the schools square dancing is tying in with a number of things—for instance, recreation during lunch hour.

"Students crowd into the gym during lunch hour at Gatewood School every noon and while some 40 or more children are dancing, more are standing in line waiting to get a chance at it.

"One of the teachers told me she has nothing to do during lunch hour any more," Principal Edgar A. Stanton said, "She used to supervise the youngsters, but now the children are all so busy dancing they don't have time for mischief!"

"On March 31, Gatewood School and the Gatewood Parent-Teacher Association and pre-School group are sponsoring a bazaar in the school—from 6:30 p.m. on—but the accent will be on square dancing more than on the usual bazaar specialties," Stanton said.

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## Something Different

Not being content with letting the complicated dances alone confuse the participants, the planning committee of the Douglas Square Dance Group, Ken Keeny caller, had to use the April Fool theme to produce the following program. See how many of these fourteen square dances you can catch for an English interpretation. Turn page upside down for solution.

1. Well Mixed Advance VI
2. 8 Taken Captive, Dashing To and Fro
3. You're Much Too Familiar, Sir
4. Sretraugeerht—Niahc—Seidal
5. Oh—No—St. Peter—Not That
6. Top Billing in the Milky Way
7. Whistle Bait
8. Tra—La—La—Empty the Ice So We Can Eat
9. A Wet Undulation
10. Queasy Susannah
11. Las Lag S'Nek
12. Flora of the "Wide Open Spaces"
13. A Pair of Celestial Bodies from the Sunset State
14. Bear

1. Forward Six Hash
2. Catch All Eight—Out and In
3. You Call Everybody Darling
4. Ladies Chain  $\frac{3}{4}$  Round
5. Hot Time
6. Star Galaxy
7. Pretty Girl
8. Singing Hash
9. Ocean Wave
10. Suzie Q
11. Sally Gregerson
12. Rose of San Antone
13. Arizona Double Star
14. Arkie Star

Translation

## Cedar Rapids Callers' Clinic

In order to satisfy all those people around the Cedar Rapids section of Iowa who want to learn to square dance and then keep going, a callers' clinic was set up for the month of March, sponsored by the Cedar Rapids Playground and Recreation Commission and the Y.M.C.A. As soon as these callers completed the course, there were groups to grab them up. It will give square dancing a real boost in Iowa.



## REQUIREMENTS OF A GOOD SQUARE DANCER

Must be able to work all day, dance all night, and appear fresh as a daisy next day. Never rush for a chair after a dance, or in any way show exhaustion to others. Grin and bear it! It's permissible to lean on pardner's shoulder, so that you remain in a standing position, but never NEVER collapse on the floor. It is not in very good taste and someone might get the idea you can't take it.

Learn to economize on all expenses, so that you will have ample funds for such things as—new records, square dance clothes, baby sitter fees, etc.

Never let the chairman for the evening run things too long. Shout out your demands for a particular record or new dance. Let yourself be heard. Such actions will greatly enhance your standing with the crowd.

Never take responsibility for any mistake. Such excuses as—"The darn floor is too slippery", "Pete swung me too long", "Why don't they re-arrange the speakers?" have worked admirably in the past. Repeated at frequent intervals, they'll keep you in good with the group.

After you have a spot on the floor, you'll gain considerable prestige by not moving from said spot. Others will respect you for your determination, and soon you will have the floor to yourself.

*From PHILO TUCKER, Clinton, Iowa*

## Square Dance in Fancy Spot

A square dance in a fancy setting is the one held every Thursday evening in the Empire Room of Salt Lake City's Hotel Utah. The dancing, under the direction of Dr. Neil Neilson of the University of Utah, with Roy Koerber, the Colorado Singin' Caller, has become so popular, the crowd has to dance in shifts. One gang has to get off the floor occasionally to let another gang get on. There are good eats, too, from a steam table made up to look like an old-time Chuck Wagon. For summer, the square dances will move to the roof garden of the hotel.

## IN COOL COLORADO

### Summer Square Dance Class

**Aug. 10-11-12, 1950**

**COLORADO SPRINGS, COLORADO**

### HERE IS THE SCHEDULE

(Included in Fee.)

18 hours of instruction (two-three hour classes per day) on intermediate and advanced square and round dances. Including a talk by Dr. Lloyd "Pappy" Shaw on the background and history of square dancing.

Outdoor square dance in Acacia Park on Thursday night.

Tickets to the famous Jaycee Chuck Wagon Dinner in the Garden of the Gods on Friday night.

Party Square Dance (members of the class) on Saturday night. It is hoped that several of the Nationally famous callers who are coming to Dr. Shaw's August class will be here in time for this dance.

This class is for SQUARE DANCERS—however callers will profit by attending, through the new dances that will be taught.

**MAKE YOUR PLANS NOW — SEND YOUR ENROLLMENT AS SOON AS POSSIBLE Because—**

The number of couples to be accepted is limited.

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## NOTE TO THE (ABSENT) CALLER

I've had a very, very busy day  
So if you'll promenade this way  
And give your attention to your caller  
I'll give you the lowdown in words you can  
foller!

After you'd kissed me and said goodbye  
(I thought for a minute you'd pass me by)  
I stacked the dishes with a holler and a hoop  
And finished them off with a dish rag loop.

The kids and I played Hide and Go Seek  
Th littlest cheated and Took a Little Peek  
Then I bathed them two by two  
And promenaded them to bed like I always do.

They all wished on a Texas Star  
Got under the covers but not too far  
Asked, "Can we have a story now?"  
So I told them about "The Cat's Meow."

I just finished the wash and mopped the place  
I've taken my shower and creamed my face  
Put on my nighty and pinned my hair  
And I'm ready to promenade to a nice soft chair.

To me, my dear, it's very plain  
What is meant by the Ladies Chain  
So Dear Crow, jump in while this Birdie hops  
out  
And we'll turn this Texas Star about.

It's your turn to chase the kids round and round  
While this Birdie goes out to promenade the  
town!

Your Wife

(Originally written by Mrs. Bob Ruff for  
her teacher-caller husband)

## HISTORY REPEATS ITSELF

By Irma Bertensson

At the turn of the century and even before, in the glittering splendor of the great ballrooms of London, Paris, Vienna or St. Petersburg, bejeweled ladies and elegant gentlemen attired in their most formal gowns and uniforms, would gather to enjoy the dances popular in those days—quadrilles, mazurkas, pas d'espagne (Spanish step), waltzes, lancers, cotillons.

Among them would be a chosen leader (caller to us), usually a dashing officer of the Guards in splendid uniform and spurs, or some popular social figure in the higher-ups, well-versed in the fine art of calling the dances and different figures in perfect French. This language was the official one used in court circles, so it was natural that it be used at all social functions, the guests conversing in it even among themselves. So, the leader, or dirigeur as he was called, whilst dancing himself, would, in an eloquent voice, call: a la main gauche (in square dance terms meaning allemande left), or promenade (promenade), or dos a dos (Do-Sa-Do), or grand rond (grand right and left), and the bejeweled ladies and elegant gentlemen with suitable dignity and grace, would whirl and glide, sashay and chain just as we do now in our square dances and rounds.

It is interesting to note that the square dance which has become so popular with the American public today had as its first cousin the popular quadrille of the 1900's with similar terms, similar steps and figures, and just everybody did it. The only difference—we in 1950 don't have to understand French.

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## THERE IS A WAY

Sometime when you find yourself tripping up in a square and think it difficult to follow the commands of the caller, think of the situation of a particular set of teenage square dancers from Baton Rouge, Louisiana. The Set comes from the School of the Deaf in that city, and is perhaps one of the most unique square dancing groups in the country. Instructed in the routines of square dancing by their teacher, Mrs. Thomas Drisdale, the group takes their caller's commands from the sign language of

their pretty 17 year old caller, Lilly Duhon. The rhythm of the otherwise unheard music comes to them through the vibrations of the bass fiddle as it penetrates the floor and sends the beat up through their dancing feet. With the aid of Houston's Doc Journell, the group was presented at the recent Houston Festival, on April 1. Here is a truly inspiring evidence of what extremes individuals will reach to take part in the square dancing activity.

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## **MEET THE STAFF**

**HELEN OREM**

It's hard to figure out just who the busiest person around the Sets In Order offices is these days, but certainly one up for the honors is assistant editor, Helen Orem. Spending a good portion of each day processing the dozens of new subscriptions coming into the offices, and preparing stories for the next issue, are just a few of the duties aimed at Helen's desk. Wife of Sets In Order's Business Manager, Jay Orem, Helen has long been in the writing business. In addition to her square dancing activities, she manages to pour out pertinent material on the movie capitol for national publication. Yes, she is a square dancer too, belonging to the Double Elbow club. Her one big ambition is to be able to attend at least one session of every square dance club in the Southern California area. Whew!

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## GLAD TIDINGS

Coming in the form of a Square Dance Round-up program is this novel "new arrival" announcement issued by Square Dancers Mary Kay and George Elliott. Folded in the form of a diaper, complete with pin, the announcement looked like this when opened out.

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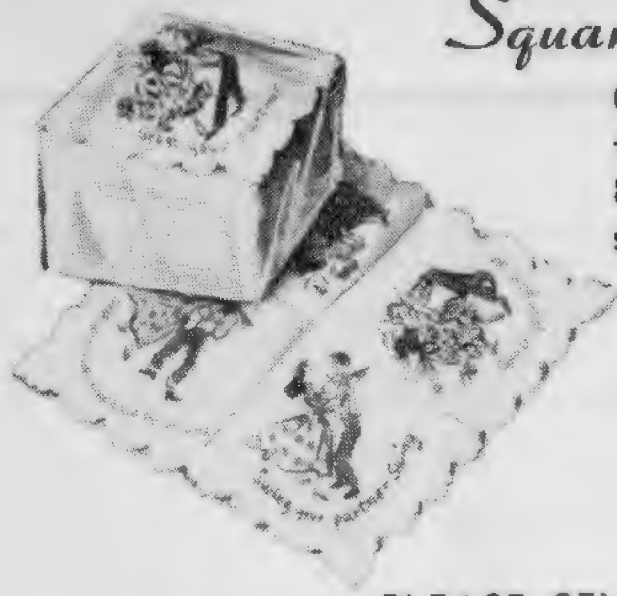
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Turn your partner by the right, go half way around,

Back with the left, it's all the way around.

Turn the left hand lady with a right hand round,

Back to your partner with a left hand round,

It's all the way around.

Turn your right hand lady with a right hand half

Back with the left, it's all the way around.  
(Treat this girl as your partner for the next action).

Your left hand lady with a right hand round, etc.

(Continue repeating the call until the dancers are back with their partners.)

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## About Contests

Square dancers just don't like contests. Although it isn't exactly true everywhere, square dancers for the most part derive the most pleasure in square dancing by just letting their hair down and having a whale of a lot of fun. For that reason, among others, the competition of one square trying its best to outdo another is frowned upon, discouraged, and otherwise disregarded.

It isn't a lack of a feeling of sportsmanship on the part of a square dancer, but rather, it's a bigger feeling of having part in an activity, being a participant, not an onlooker, with everyone working as a unit. He derives his greatest enjoyment in this way and in turn adds to the pleasure of all those working with him. His sense of competition is compensated in the feeling of doing better himself than he did before.

For every winner in a contest there must be losers. In real square dancing everyone benefits. There cannot be second best, for the prize is pleasure, satisfaction of real accomplishment and a sense of joy resulting from cooperation with one's fellowman.

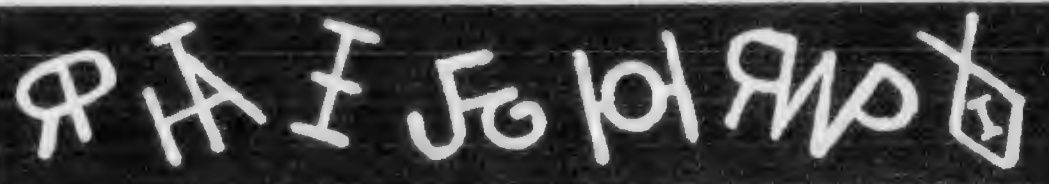
Contests must be judged by men and with every individual comes the possibility of a different qualification of what is good in square dancing, (like the two young boys who both claim that: "My pop is better than your pop"). Each square dancer has the pride of knowing that he is connected with the best square dance group in the country, and at the same time he knows that he will never have to prove his feeling to anybody else. He feels this within himself and no other conviction is necessary.

## SquareDancified Advertising

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This break, quite popular in the Southern  
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Upon the call:

### RED HOT!

Each person lets go of the one he is prome-  
nading, and without any assistance from her  
partner, the lady makes a left about face and  
faces the man who was behind her.

Turn the right hand lady with a right  
hand round,

Your partner left with a left hand round  
all the way around.

Turn your left hand lady with a right  
hand round,

Back to your partner with a left hand  
round

And promenade your corner when she  
comes down.

Each of these "turns" is either with a right  
or left fore arm hold.

The dance works fast, each man working  
first with the girl he was promenading, then the  
girl behind him (his left hand lady), back to  
his partner, then into the center to promenade  
his corner. Repeat as many times as desired.



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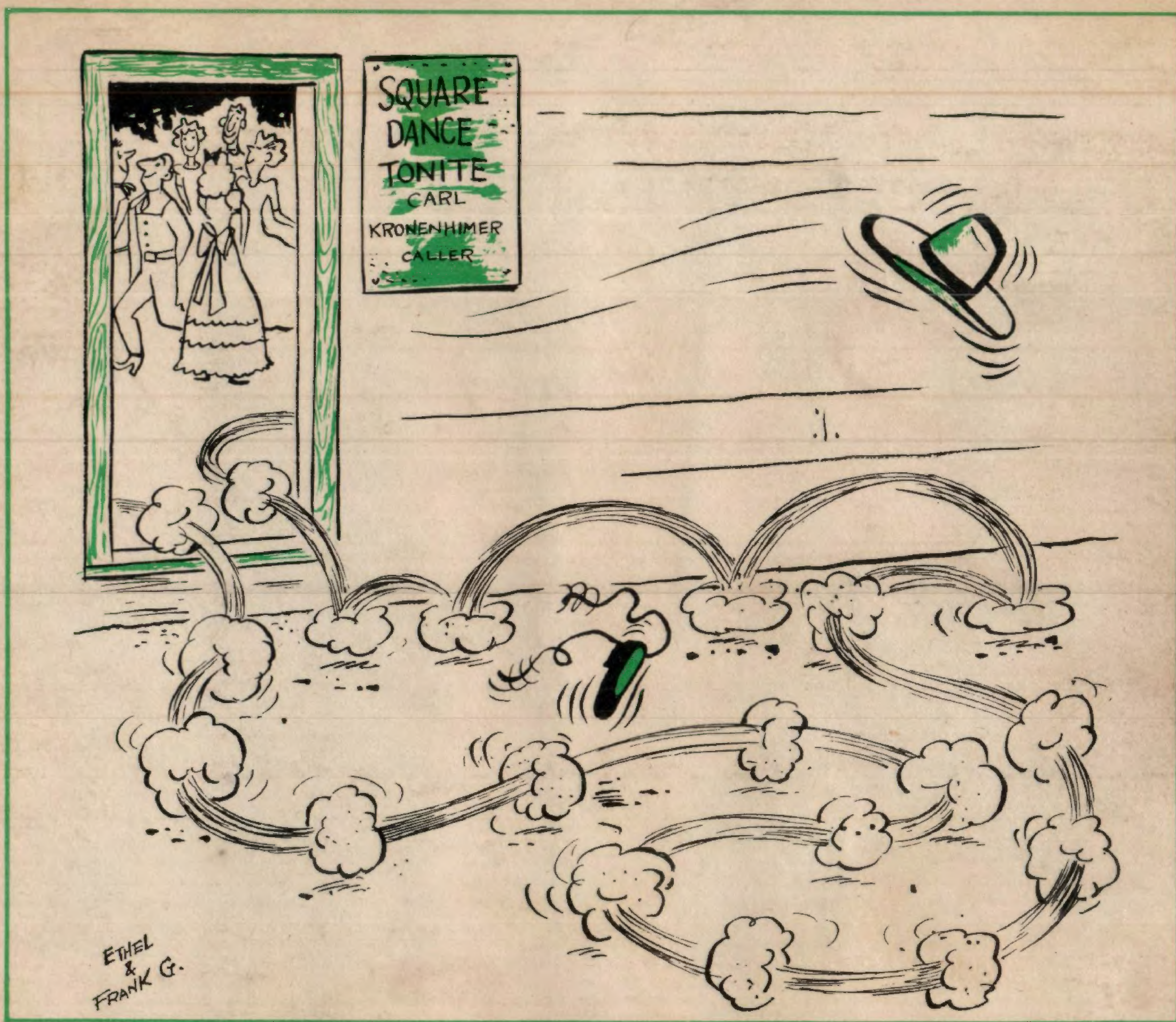
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